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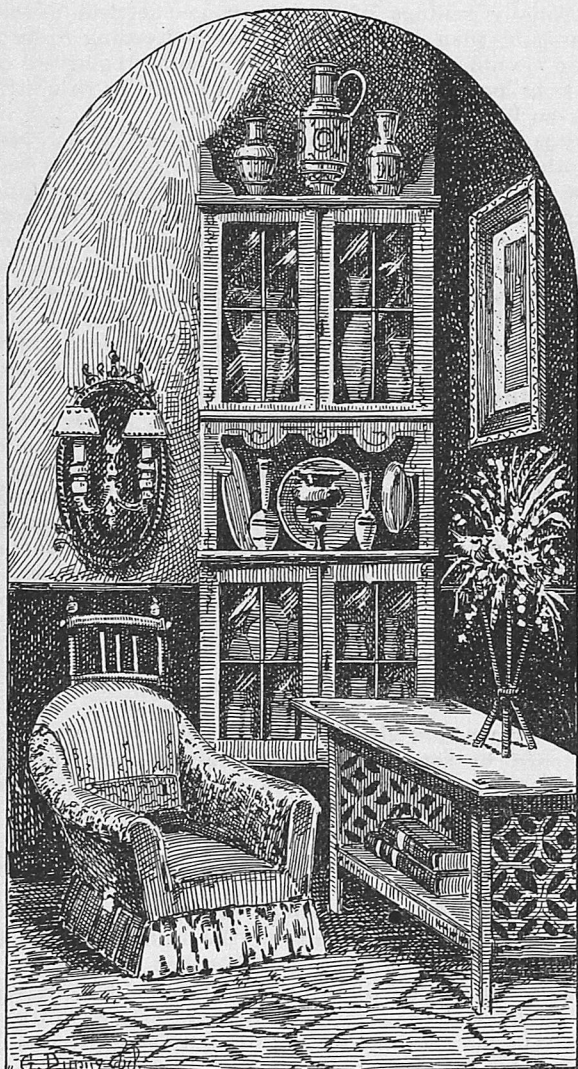
A LUXURIOUS SNUGGERY.

BY AN AMATEUR IN HOME DECORATION.



LIBRARY such as would be considered worthy of the name by scientific and literary men, is probably out of the reach of many of my readers. The morning-room usually answers for library as well in moderate-sized houses—and, somehow, it often becomes the favorite retreat of the family. We are apt to be disturbed by callers if we set to work in the drawing-room, and when we have our papers about in glorious confusion on the dining-

table, Jane is certain to enter with the paraphernalia for luncheon or dinner; then away through empty space goes careering the supremely fascinating idea which has been a veritable will-o'-the-wisp all the morning, but was just taking shape, and would have gone far towards winning us fame—so we flatter ourselves—if that unlucky domestic had not recalled us to every-day life, and cause us to scramble up our written pages into a heap and ignominiously retire. In spite of its usefulness, I find that the morning-room is often extremely ugly. A discarded suite of furniture from some other apartment "does well enough," the table-cloth is far from innocent of ink-stains, the sewing-ma-



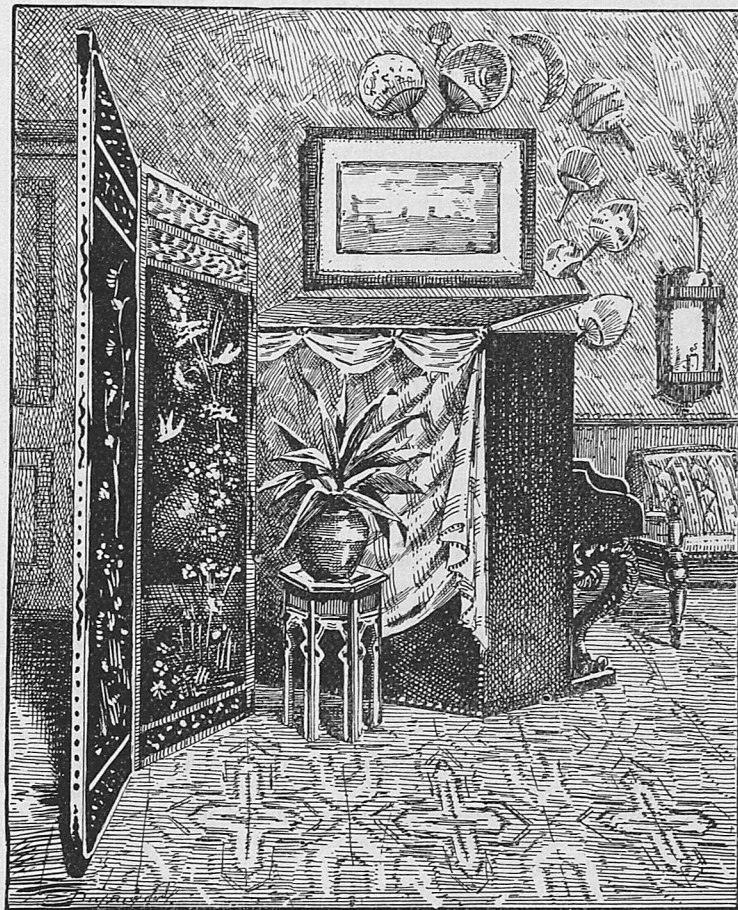
A COSEY CORNER.

chine, never a lovely object, stands in the bay window, and the ornaments are second-rate. By far the best of the bunch is the book-case, with its rows of dear old friends, any one of which we could lay hands on in the dark. Sometimes, though, even these are kept in disorder.

I hope the reader will not too harshly criticise my efforts in the line of home decoration, for, despite the doctrine of the modern decorator that mantel-piece drapery and Japanese fans are out of date, I am one of those who dote on just such things.

Now I am going to describe a room I am modernizing. Why any one should have things ugly about when he could with no trouble but only pleasure have them pretty, I never could understand. Taking a look round, I feel a thorough aversion rising towards that horrible round table; it encroaches on space, and is the stamp of formality; therefore I issue an ukase for its immediate banishment anywhere out of my sight.

Now that Man of the Mountains is no more seen, we set to work with a will. The Brussels carpet is in good condition, and



HOW TO TREAT THE PIANO.

the coloring and design are Eastern in style, so they will fall in with my scheme. The walls are neither good nor bad, they are simply neutral in tone, and the workwork is not assertive, being a mixture of cream and buff tints. Our limit as to expenditure will not allow of our touching these.

The mantle-piece will never do as it is, and we tackle that first. Fortunately, it is a wooden construction. A carpenter is called in, who fixes a dark oak beading as a kind of frame for the lincrusta panels—"wood effect," as it is termed—which we have bought to ornament the jambs. Over the mantel-piece he sets up a narrow mirror. In the course of our peregrinations in our search after the beautiful, we have come across a pair of embossed metal panels really valuable and old; these, framed in lincrusta, which harmonizes splendidly with their deep bronzy tones, the man places one on each side of the glass, fixing small shelves above to hold a few pieces of china.

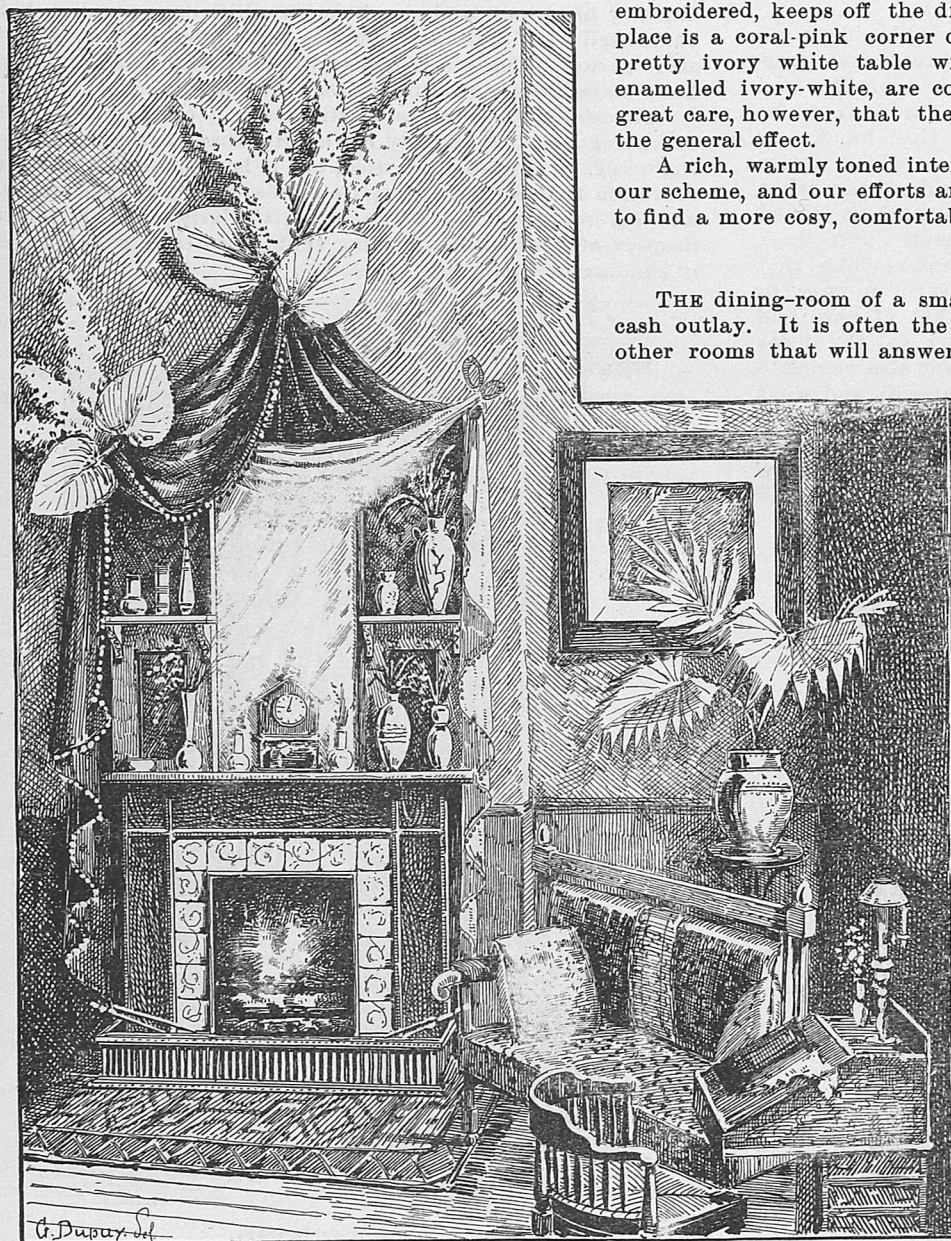
Now for the drapery. I have invested in some yards of golden-brown plush—wool brocade would have answered the purpose, but I must own to a leaning towards plush, the folds are so rich and the reflected tints so charming—and some golden Nagpore silk. Climbing up a pair of steps, with hammer and nails in my apron pocket—for I will delegate the draping of these fabrics to none—I take the end of plush, which we have edged with a silk ball fringe, and throw it over the right-hand shelf, letting it fall a little way below the mantel-shelf. Drawing it along in folds to serve as a background to the ornaments that will be placed there, I raise it high above the center of the glass and fasten it firmly. Three palm-leaf fans and some feathery pampas appear to keep it in place. Then I loop it so that it falls in a festoon, catching it up over and beyond the corner of the left-hand shelf, introducing here some pampas

THE DECORATOR AND FURNISHER.

and dried palm-leaves, from where it drops in cascade folds to the floor. At the same corner (the left-hand) I insert a fulness of gold Nagpore silk, having left an end to fall down like a second curtain beneath the plush, only it is not so long; this I draw above the shelf and over the top of the glass, partially veiling the latter, and carry it up to a point above the right corner to correspond with the festooned plush on the left; knotting it there, I allow it to fall to the floor.

The book-case stands opposite the mantel-piece.

Comfortable seats have been fixed in the bay window, for which we have made cushions of terra cotta and cream brocade; a frill of the same hanging to the floor takes off any hardness of effect. Curtains of brown and gold brocaded silk sheeting hang on either side, with Madras muslin frilled beneath; these muslin curtains are repeated in the partitions; they are all



HOW TO TREAT THE MANTEL-PIECE.

short so as not to interfere with the seats, and are caught back with liberty silk scarfs of a true shrimp-pink shade. On one side is the writing-table with its chair, and across the corner, between it and the fireplace, is the fashionable, straight, high-backed sofa, upholstered in terra-cotta and cream brocade. Behind it we put a tall stand which we have enameled coral-pink, and on this we set a brown pot, holding a fine palm. The sewing-machine stands on the other side of the window; over it is thrown a strip of brocade edged with golded-brown plush. Near the left curtain is an octagonal Japanese lacquer and bamboo jardiniere, which is filled with half-a-dozen pots of hardy ferns. An arm-chair is placed by the book-case, with a small table

enameled coral-pink beside it. I always like a little table in close proximity when lounging in an easy chair; it is convenient when laying down one's work or book. These occasional tables should never be overcrowded; a china bowl with a small fern in it, or a quaintly shaped glass with flowers, is quite sufficient in the way of ornament, so that a cup of tea can be set down without fear of accident. A corner bracket or coral-pink shows off some good specimens of china.

Standing crosswise to the wall at the end of the room opposite the window is the piano. The back we drape with gold Nagpore silk and Eastern striped crepe, looped, so as to discover an undercorner piece of brown plush. The front has been modernized with red monochrome paintings on wooden panels, in imitation of Bartolozzi. An inlaid mother-of-pearl coffee-table stands against the back of the piano, and here we place a brass pot with a fine aspidistra. A Japanese three-fold screen of black satin, gold embroidered, keeps off the draught from the door. Between piano and fireplace is a coral-pink corner cupboard. Before it are an arm-chair and a pretty ivory white table with real Japanese lattice panel. The chairs, enameled ivory-white, are covered with various brocades. We have taken great care, however, that the coloring of these should all harmonize with the general effect.

A rich, warmly toned interior is the result at which we aimed in evolving our scheme, and our efforts are crowned with success for it would be difficult to find a more cosy, comfortable snugger anywhere.

THE dining-room of a small house may be comfortably furnished for \$65 cash outlay. It is often the case that there is a carpet from one of the other rooms that will answer all purposes. This will reduce the cost of the dining-room furnishing considerably, as the carpet is likely to be one of the most expensive items. Made into a rug, a sufficient amount of carpet to cover the middle of the floor may be had for \$20. A plain walnut table will cost \$8, with two extra leaves; a plain sideboard can be bought for \$15; six good chairs will cost \$12; cheaper ones, but not reliable, may be had for \$10. A lamp will cost from \$3 up to all sorts of fancy prices, but the figure given will furnish one that will answer all purposes. The windows may be very prettily and neatly furnished for \$2.50 each for shades and draperies. Pretty Japanese cretonne or lawn makes cool, charming and very inexpensive draperies. Goods of this sort may cost 10 cents a yard, and six yards will do for a single window. Shades will cost 75 cents per window, rollers and all. An easy chair by the window is convenient, and can be bought at \$4.50 to \$12, according to its quality. A plain rocker, of good size and make, may be had at the former price. By keeping on about this scale of prices in furnishing, you will succeed cheaply and neatly.

WATCHES just now are universally worn, but lest their owners should be supposed to be unduly anxious to make the most of their time the utilitarian object of the watch's existence is concealed beneath a profusely jeweled exterior. The very latest idea in watch bracelets is of dark blue enamel thickly encrusted with brilliants, as is also the dial which has in its very center a diamond of immense size and splendor. The novelty of the design and the perfection of execution make this a very handsome ornament. Another ornament is a diamond bird with outspread wings which holds, suspended from its beak, what appears to be a diamond locket, but proves upon turning a pivot to be a minute timepiece. Winding a watch, even in the keyless fashion, is quite out of date, as all the new watch bracelets are made on the self-winding principle, so that in clasping them round the wrist for the day they are wound, whilst the mechanism remains unaffected by any readjustment.

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